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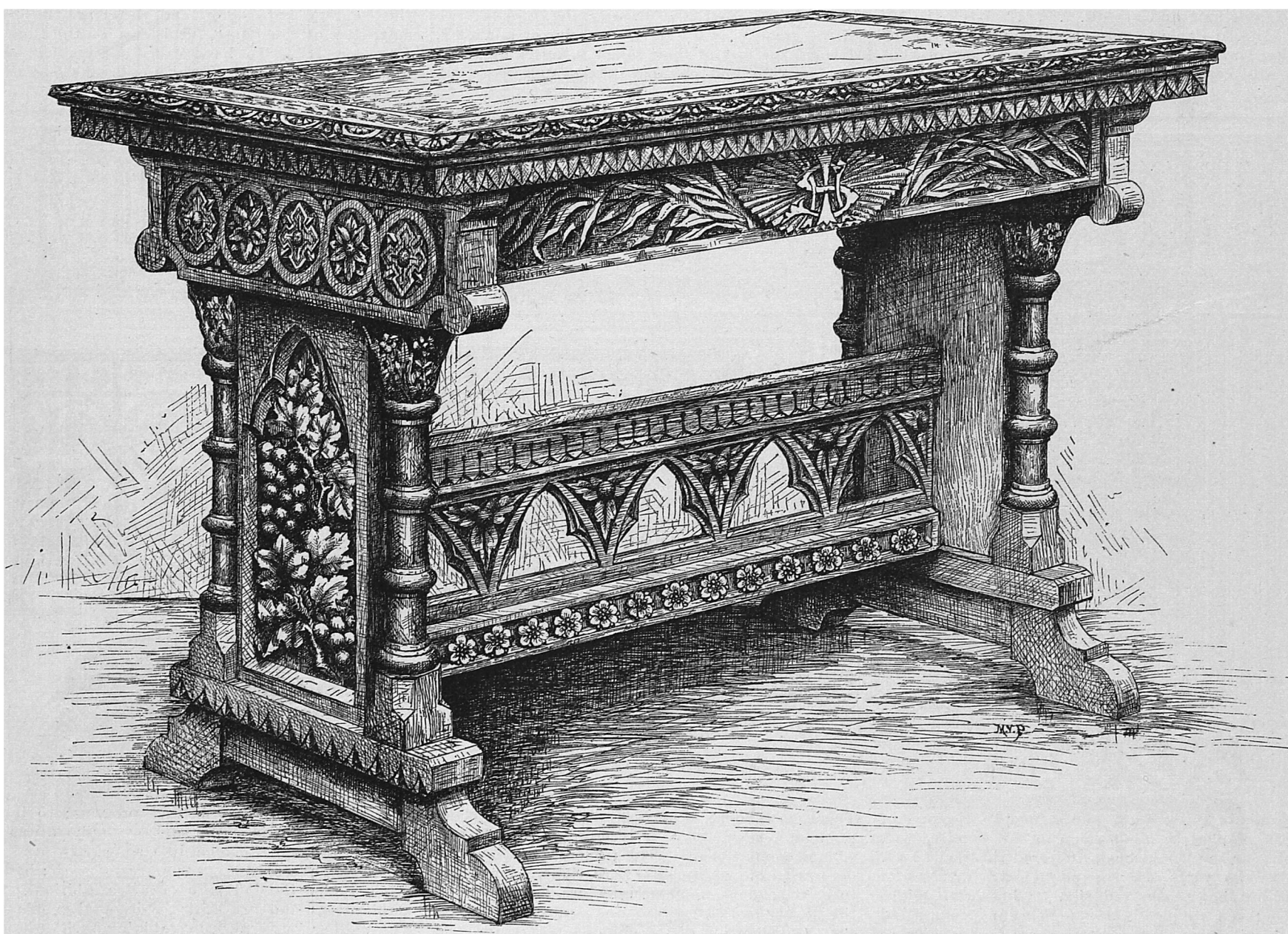
A BEAUTIFUL HOME.

BY MARION A. MCBRIDE.

ONE of the finest of private country houses has been recently finished by an architect who has an extreme love of the practical, and delights to express his conceptions of home life in the most practical of houses, which with all their closets and modern improvements, never lose their poetic atmosphere or have an unpleasant feeling of being new. This house is the residence of Mr. A. P. Potter, and situated on the Jerusalem road that sweeps from Nantasket Beach along the shore line like a bright yellow ribbon thrown across bold effects in rock and tangled shrubbery. The house is set in the most picturesque location, raised a little from the shore line, and looking as though it grew out of the surroundings as a natural consequence. The form and color are most delightfully adapted to the gray of the sea, the front elevation facing the ocean, is large and square at the base, the sky line broken by a sharp pointed tower; from the square base of the house, which shows a line of regular windows, there are clustered above this line the most picturesque groupings of windows, with refreshing breaks in the sky. The finish over

front approach is through the porte cochere, which is of stone, and enters into the porch, where there is a comfortable seat upon the right. A broad hall is carried clean through the house, and opens upon a broad piazza that is covered and supplied with stationary seats. Upon the right of this piazza there is an uncovered piazza that joins a covered pavilion which open from the dining room, and in which breakfast and tea are to be served. Upon the left of the entrance hall is a large library, connected by sliding doors with a square parlor that opens by French windows upon the piazzas at the back and upon the piazza at the side, across which one gets to a large stone bastion, the outer circle of which is devoted to a magnificent grouping of flowers, while the same brightness is massed in a solid half circle against the wall. A broad walk follows in circular fashion between the line of flowers in the outer circle and the brilliant centre. Upon the right of the entrance hall is a den sacred to the owner of the premises. The interior is finished in California red wood, and fitted with all that taste and comfort can suggest to the busy worker. Across the hall the library is rich and effective in tones of terra cotta. Opening from this room is the parlor, that also opens into the hall. The room is developed in light blue tones; the long windows are thrown open in the French

bronze. Across the front of the second story the balcony is thrown in three arches, that start from the first floor, the centre one being broad, with small Moorish arches upon either side, hung with rare Eastern stuff draperies. The balcony is carried in heavy carving along the three remaining sides of the hall. In the front upon the right opens the guest chamber, and the suites of rooms following around the house are family rooms, finished in pine wood. The hall has a heavy cornice of carved oak; doors throughout are veneered to match the rooms, and mantels are of the same wood wrought in antique design with quaint carving or inscription. The fire-places are of Philadelphia press brick laid in red mortar finished with iron bars, the hearths of Baltimore tiles. The dining room is extremely bright in its finish of cherry with walls of warm gray, ceiling of bronze, shading from gold to copper, rich drapery of Eastern silks over the windows. The exterior house finish is deep umber, touched brightly with trimmings of yellow ochre, the surface presents a warm brown olive tinge with dull yellow glinting. The effect is low toned and mellow, there are no abrupt angles, the deep surface color seeming to absorb the abrupt outlines that are shown in some portions of the roof. The yellow tone is so introduced that it throws up some lines, and the dull umber melts



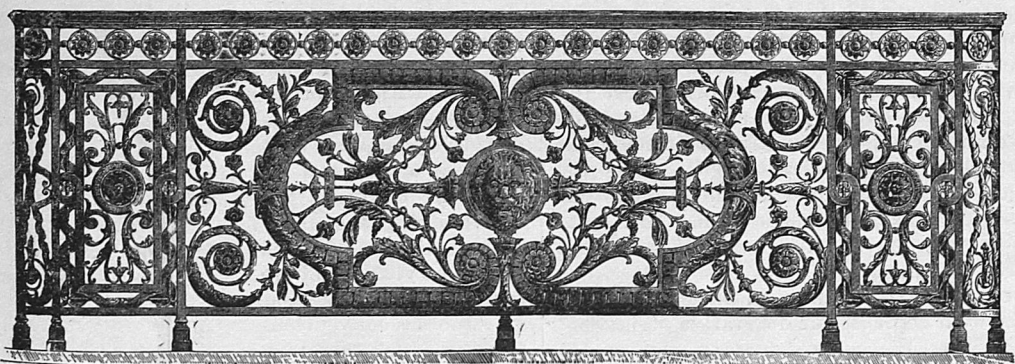
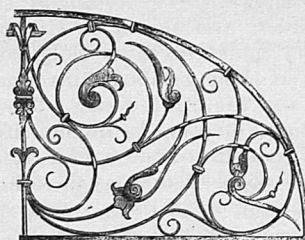
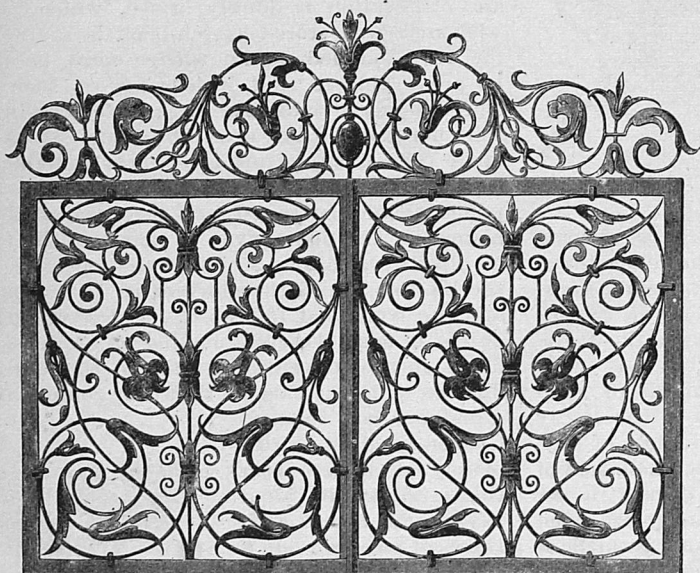
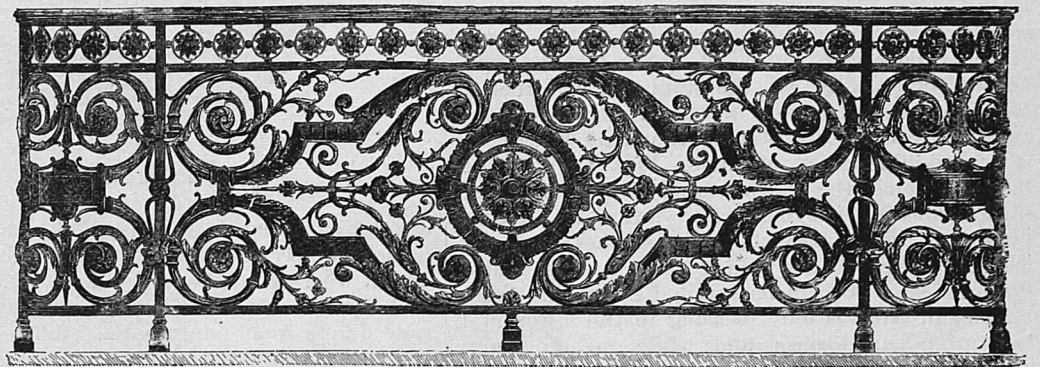
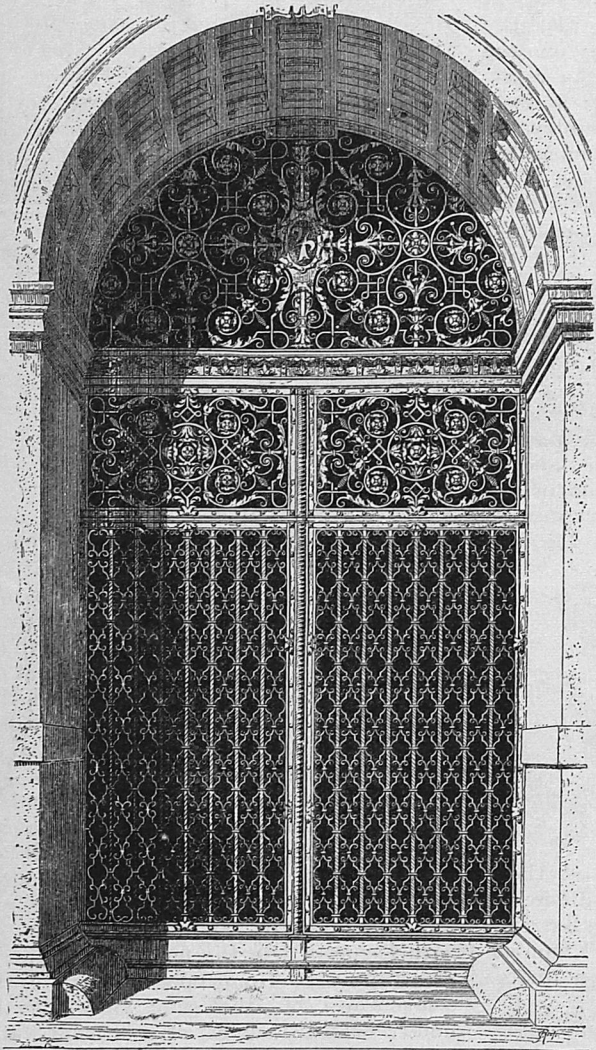
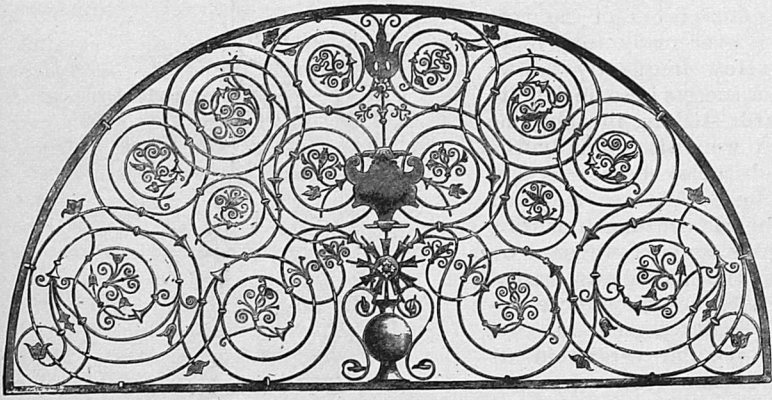
COMMUNION TABLE. DESIGNED AND CARVED BY BENN PITMAN.

the door is square, containing a broad window in four sections on the second floor, with a glimpse of light through a row of tiny panes that stretch along below the line that divides the front from the broad expanse of roof, which is pierced in the exact centre by a broad sharp cone-shaped roof that surmounts a mere dream of a window; the effect is like that shown when a cloud drifts over the mountain side and one expects to see the remainder of an object every moment. It is so with this window, the glimpse is an aggravation. Upon either side of the front, filling the entire space developed by the steep pitch of the sides of the front, are clustered windows—plain, square windows in the centre with half windows on either side, filled by small square panes. The lines of the structure are brought down in a very effective manner. The chimneys are tall and square. The ends of the house are broken in the same irregular manner by the introduction of small piazzas and wide porches on the lower floors. The top of the side elevation shows an old time oval window also a piazza tucked under the broad sloping roof. The

fashion, and communicate with the stone bastion, from which comes the heavy perfume of flowers. The dining room occupies the space at the back of the hall upon the right, and is daintily finished in cherry; the long windows are open to the floor, and the covered pavilion from this room is easy of access and irresistible in its charming hospitality and delightful view. The kitchen and its numerous closets is a marvel of ingenuity and convenience, tucked into snug quarters between the den and dining room. The entrance hall is the most imposing feature of the house. The effect is grand and yet not heavy. The finish is quartered oak, and the hall is carried to the top of the second story, forming a grand entrance hall that does not sacrifice the most complete cosiness to effect. There is a marvelous combination of form and color seen throughout the establishment which has given it the name of one of the finest houses in America. Upon the left of the entrance is a massive mantel of carved oak, a broad staircase of oak, upon which stands an old fashioned clock. The walls of the hall are a tawny yellow and the ceiling a deep

into olive in such perfect harmony that all sense of sharp outline is lost, and the structure stands a perfect dream of a house. The views from the piazzas and through long windows give the wide expanse of ocean dotted with white sails in the distance, and tiny boats dancing on the glistening waves that kiss the beach. On the other hand there is a stretch of dull toned rock, overgrown with tangled vines and flowers. A curiosity of his grounds is a thatched gateway. It is said to be one of the first specimens of rare Scotch thatch work in this country. The work was done by an old Scotchman, and as the heavy cover harmonizes with the low tone that prevails the effect is picturesque in the extreme. The thoroughness and comfort, combined with real artistic treatment and graceful proportion, with rich, warm effect make this pre-eminently an artistic home.

It is generally well to separate drawings and engravings when hanging framed upon the walls, by bracket supporting statuettes, vases, etc., or by sconces or small ornamental mirrors.



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